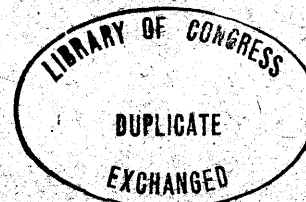
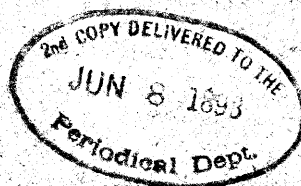


Vol. 2

May, 1898

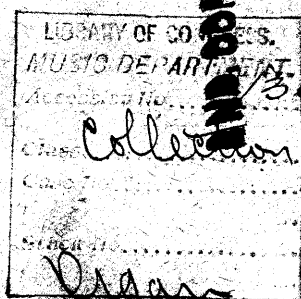
MAY 20 1898 No. 2



THE

ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



EDITED BY
E. L. Ashford

Assisted by E. S. Lorenz

TERMS

\$1.50 per Year,—35c. Single Copy

Lorenz & Co., Publishers
Dayton, Ohio

Copyright, 1897, by E. S. Lorenz

TAKE YOUR CHOICE.



OUR TWO NEW SUNDAY-SCHOOL SONG BOOKS.

FOR USE IN SUNDAY SCHOOLS, YOUNG PEOPLE'S SOCIETIES, GOSPEL SERVICES, AND ALL DEVOTIONAL MEETINGS.

SIFTED WHEAT.

The new Song Book by the well-beloved writer for the Sunday-school and Gospel Meeting, CHAS. H. GABRIEL.

THIS BOOK is the product of Mr. Gabriel's prime, and will add new luster to his already brilliant reputation. He is here at his very best, no previous book having so many gems from his pen as this. He has also secured the co-operation of many other song writers, who give the needed variety of style.

THE HYMNS are practical and devotional, looking to the development of an earnest and energetic spiritual life. The music only emphasizes the sentiments of the words in an impressive and soul-stirring way.

THE USE of a generous selection of standard hymns and songs adds to the devotional value of the book. The book containing two hundred and twenty-four pages, these hymns do not curtail the amount of new material.

THESE BOOKS are well printed and strongly bound, and are unusually pleasing to see and handle. The prices are those usual with books of new music for Sunday schools by reputable authors — 35 cents per copy, postpaid; \$3.60 per dozen, or \$30.00 per hundred by express, charges unpaid.

Examination Offer. Any pastor, Sunday-school superintendent, or chorister whose school is planning to get new song books will be sent a copy of either or both of the above for examination, provided he agrees to return the books in good condition, postpaid, within sixty days, if not adopted. If one is adopted and an order for not less than one dozen copies is sent to LORENZ & Co., with cash, he will be allowed to retain the sample of that book free of charge, the other sample to be returned.

RICHES OF GRACE.

A phenomenal array of authors. It was prepared by the following famous writers of popular sacred music: E. S. Lorenz, Chas. H. Gabriel, W. A. Ogden, J. H. Tenney, Adam Geibel, D. E. Meyers.

IT HAS nearly two hundred songs by these and a score of other well-known writers which have never appeared in book form before, being "brand-new, winter" new.

THE VARIETY of authorship assures variety of style of music. This is made a still more valuable feature by the many other authors, such as Doane, Parks, Ashford, McPhail, and others, who furnish their best songs.

THE HYMNS are fresh and vigorous, full of strikingly put truth and genuine feeling, and are in good literary style and form. They are fresh, honest, good work, that make for righteousness and a more useful life. The book has only been issued a short time, and already OVER 70,000 COPIES HAVE BEEN SOLD.

The organ music which has appeared during the last year in the ORGANIST is now reissued in permanent book form.

ASHFORD'S ORGAN VOLUNTARIES No. 1.

This book is beautifully printed on good paper and handsomely bound in cloth. It contains seventy-seven longer and shorter pieces by twenty-four authors, American, German, English, French, and Italian. As it appeared in the ORGANIST from quarter to quarter, it was enthusiastically received and commended by musicians of the highest standing.

Price, \$1.50 per copy, postpaid.

TABLE OF CONTENTS

EDITORIAL	
NOTE	1
SOME QUEER OFFERTORIES	1
P. A. SCHNECKER (Biography and Portrait)	2
MUSIC	
POSTLUDE	E. L. Ashford 35
CANTATENE	Alex. Guilmant 38
THE VICTOR'S RETURN	W. J. Agate 40
OFFERTOIRE	Lefebure Wely 44
ADAGIO	Julius Andre 47

PASS ME NOT—Organ Transcription	E. L. Ashford 48
ANDANTE	Chas. E. Stephens 50
POSTLUDE	Arranged by E. L. Ashford 52
DEVOTION	E. M. Flavel 54
SUNSET GLOW	E. L. Ashford 56
THROUGH THE FOREST	E. M. Weber 58
COMMUNION	C. H. Rink 59
MEDITATION	E. L. Ashford 60
PROCESSION	Lefebure Wely 61
OFFERTOIRE	C. H. Gounod 62
INTERLUDES	E. L. Ashford 66

Simplest! Handsomest! Best!

The Bartley Open Book-Holder

HOLDS ALL
BOOKS OPEN!

Few music books are so pliantly bound that they will lie absolutely flat on the music-rack. Great chagrin and mortification—not to speak of ill temper expressed more or less *sotto voce*—may be prevented by this capital device, which we heartily recommend.

PRICES: Nickel, 15 cents, 2 for 25 cents; Nickel ornamented, 50 cents; Sterling Silver, \$2.00.

THE CHOIR HERALD.

EASIEST TO LEARN. EASIEST TO SING. BEST MUSIC WITH LEAST PRACTICE.

Editors: E. S. Lorenz, Chas. H. Gabriel, W. J. Kirkpatrick.

DEVOTED EXCLUSIVELY TO EASY CHOIR MUSIC.

ITS POINTS.

1. Its contributors will include the best music writers of easy music in the country. The same writers that have made the CHOIR LEADER a success will contribute to this journal their simpler writings. The list will certainly include your favorites.
 2. It will be edited to meet the needs of untrained chorus choirs, or those who have little time for practice.
 3. The music will range from the extremely simple to the easier grades of anthems. Melody will be cultivated rather than harmony. A spirited style of music will prevail.
 4. It will contain from twenty to twenty-eight pages of music every month, equaling the CHOIR LEADER and surpassing all other choir journals in amount.
 5. It will supply music for all special occasions.
 6. Its reading matter will be the same as the CHOIR LEADER, including illustrations and practical hints.
- PRICES: Single subscriptions, 75 cents; clubs of five to eight, to one address, 60 cents each per year; clubs of nine or more, 50 cents per year. On receipt of cash for annual subscription, a substantial binder sent free.

Ein großer Erfolg.

Der Kirchenchor.

Eine Monatschrift den Deutsch-Amerikanischen Kirchen-Chören gewidmet. Redigiert von Edmund S. Lorenz.

1. Die Größe soll monatlich wenigstens sechzehn Groß-Oktav Seiten Chormusik umfassen. Zuweilen soll sie vier oder acht Seiten mehr für Weihnachten, Ostern, etc. bringen.
 2. Der Leserkreis soll wenigstens zwei Seiten umfassen und dieser wird hauptsächlich aus praktischen und nützlichen Hinweisen bestehen.
 3. Die Musik wird meistens amerikanisch sein, obwohl wir öfters etwas Frisches und Neues aus deutschen Quellen schöpfen werden. Sie soll immer den Fähigkeiten und Bedürfnissen unserer hiesigen Chöre angemessen sein, leicht, schwunghaft, und melodisch, ohne daher in das Seichte und Banale zu sinken. Die beliebtesten amerikanischen Componisten werden mit ihren besten Compositionen vertreten sein, und in allen Beziehungen wird die Auswahl der Lieder eine gute und praktische sein.
 4. Der Preis ist sehr mäßig und ermöglicht die Anschaffung dieser Schrift für jeden Chor. \$1.00 für einzelne Unterschriften, fünf oder mehr an eine Adresse @ 75 Cents. Einzelne Nummern, 10 Cents das Stück, \$1.00 das Duzend. Porto frei.
- Jeder Untersreiber bekommt eine Einbandsbede frei?

ADDRESS LORENZ & CO., DAYTON, OHIO.

The Organist.

E. L. ASHFORD,
E. S. LORENZ,
LORENZ & CO.,

Editor
Assistant Editor
Publishers

ISSUED BI-MONTHLY.

Terms of Subscription:

\$1.50 per year; Single Number, 35 cents.

Advertising Rates:

\$1.50 per Inch of Fourteen Agate Lines.

MAY, 1898.

Editorial.

WE hope to bring an occasional portrait and biography of a leading organist or composer in order to vary our reading matter. This is in line with our other marks of progress.

SOME QUEER OFFERTORIES.

Picture to yourself the deacons or vestrymen walking during church service slowly down the carpeted aisles and waiting at each pew while the plate is passed from sitter to sitter, amid a gentle shower of bank notes and the melodious tinkle of silver. From the organ loft meanwhile come strains of the offertory. Beginning softly, it gradually swells until, as the deacons walk up the aisles and hand in the plates full of money to the pastor, it bursts forth in a volume of triumphant sound.

If you have an ear for music perhaps you might have detected some strangely familiar phrase in the music, something that seemed to come into your memory only to vanish again, making you wonder what the reminiscence was. The melody as a whole seemed new, and yet there were occasional snatches that appeared like old friends in new garments.

Well, your ear did not play you false. It was something you had heard before—something, it is true, played a little faster and with a certain snap which that gently swelling offertory lacked. Don't start—but that offertory was nothing less than a slow version of a song which possibly you had heard the previous night in one of the music halls—a song with a familiar refrain:

There'll be a hot time in the old town to-night, my baby!

Think of "A Hot Time in the Old Town" used as an offertory in church. It seems strangely out of place, and it might possibly be suggested that the choir-master might imitate the concert manager in one of the wild mining camps and hang out the sign: "Don't shoot the organist. He is doing his best."

A famous divine once asked, when some one objected to a secular tune which was introduced in the musical services of his church: "Why let the devil have all the good music?" Possibly the organist in question might ask: "Why let the devil have all the popular tunes that are going?" After all, what's in a name. The title "A Hot Time in the Old Town" doesn't sound very religious, but take the melody, make a few changes in harmony, play it a little slower than the time of the song, and you have a very effective offertory.

Nor is this the only tune whose origin was the very reverse of religious which organists, by certain subtle musical changes, have been enabled to introduce in church service. The organist and choir-master of the "Old First" Presbyterian Church, in this city, Mr. William C. Carl, a pupil of the famous Alexandre Guilmant, of La Trinite, Paris, tells me that a favorite method among organists of securing novel music when there is a dearth of novelties in organ composition is to take any tune which they may have heard on the streets and vary it so that it becomes suitable for use in church.

Nothing could be further from their intention than to be sacrilegious. They often do not know the title, let alone the words of the melody they have utilized. Mr. Carl himself, in speaking of this matter yesterday, cited "A Hot Time in the Old Town" as one of the examples that had come under his personal observation, and gave me a number of other similar examples.

One instance which he cited to me as of very frequent occurrence is most amusing. A feature of many classical compositions, as well as of numerous modern serious musical works is what is known among musicians as "figured bass." In untechnical language, it consists of filling out the intervals between the fundamental bass notes in the harmony. To be even more untechnical, it might be compared with the "extending" or writing out of shorthand memoranda. Mr. Carl says that one of the finest "figured basses" that can be used to fill out the chords of an "Amen" is the familiar phrase to which "Charlie, Make Room for Your Uncle" is set.

The choir holds the long sustained chords of the "Amen," supported by the full organ, while "Charlie, Make Room for Your Uncle" is played on the pedals, far down in the bass. As the voice carries the melodic phrase and the organ resounds clearly and strongly the popular twist given by the pedals does not penetrate sufficiently through the volume of sound to shock the sensibilities of the congregation. It simply has the effect of an artistically figured bass. In fact, in church music "Charlie, Make Room for Your Uncle" may be said to be a classic.

Perhaps nothing would surprise Miss Anna Held more than to be told that she has enriched the repertory of religious music. Yet when she stood up and sang, with many suggestive smirks and quivers:

I'm fond of romps and games, you see;
I wish you'd come and play with me.

She started a tune going which soon crept into the churches. The refrain of the original tune is in six-eighth time, the usual rhythm of pastoral music. And if this tune is taken and played note for note just as it was written, except in slower tempo, it makes a really capital pastoral, interlude, or offertory, especially for services in the early spring. Some organists, however, change the six eighth to common or four-quarter time alter and enrich the harmonies, and thus make a majestic and effective postlude or afterpiece to the services. So that the congregation leaves the church to the solemn strains of music which in its original form was set to

For I have such a way wiz me,
Do not think it wrong;
I wish you'd come and play wiz me
All the day long.

Organists tell an anecdote of a funeral service at which the officiating clergyman, after pronouncing a panegyric upon the deceased, said: "I will conclude my remarks by asking the organist to play on offertory which was a great favorite with the corpse." Thereupon the organist began

a solo in the form of choral in a solemn, minor key, an offertory which the deceased, who was one of the music committee of the church, had taken a liking to the first time he heard it and had often asked to have repeated. In fact, he had frequently passed around the plate to its measured strains.

This offertory "which was a favorite with the corpse" was "Yankee Doodle" in the original four quarter time. All the notes which form the tune were retained, only slight changes in their length being introduced, but the whole was played in a minor key, instead of in major. Even in the original major key, however, "Yankee Doodle" if played slowly, makes an excellent choral, without the slightest suggestion of its secular origin.

While the congregation is being seated, before the services, the organist plays a prelude. Sometimes you hear a melody in four-quarter time, full of religious import and admirably calculated to predispose the listener to solemnity. Who, hearing it under these circumstances, could imagine for a moment that it was nothing more than a variation in slow time and with massive chords of

My gal is a high born lady,
She's black, but not too shady;
Feathered like a peacock, just as gay;
She is not colored, she was born that way.

One of the most curious changes made by organists in the character of a melody is the conversion of part of the last division of Rossini's "William Tell" overture into funeral music. The original is in two-quarter time, is played with extreme rapidity and is a dashing bit of orchestral music—a *tour de force* in rapid playing. Changed to four-quarter time and played in minor key it makes a sombre interlude in a funeral service not wholly unlike the funeral march in one of Beethoven's sonatas.

Those who have seen "Tristan and Isolde" will remember that when the curtain rises on the first act a sailor is heard singing a farewell song to his Irish maid. The phrase to which he sings the words

Frisch weht der wind der heimath zu,
Mein Irisch kind, wo weilest du?
(The wind blows freshly homeward now,
My Irish love, where lingerest thou?)

becomes one of the principal leading motives of the act. It is called the "ocean motif," which gently undulates through the more subdued scenes, but seems fairly to surge around Isolde as she calls upon the powers of the tempest to rise up in their wrath and shatter the ship. In the sailor's song, however, its characteristics are those of a wild, weird romance of the sea. Organists, however, take this phrase and, by setting it to a running apeggio accompaniment, convert it into a solo in the communion service.

Mr. Carl concluded his interesting chat by relating a curious and amusing incident which came under his own observation in a church in which the services are intoned. The officiating clergyman was intoning that part of the service in which the words "Et cum sancto spiritu" occur. Suddenly he noticed a drought of cold air coming from an open door. Without interrupting his intoning and preserving the exact rhythm of the Latin words, he looked at the sexton and continued: "Barney, go shut that door!" —*New York Herald.*

[The above sketch is rather amusing, but, if given a sober second thought, it will most likely impress the reader as being outside "the eternal fitness of things," both from a religious and musical standpoint. The church has many

sweet and beautiful names, "The House of God," "The Sanctuary," "The House of Prayer," etc. Does it seem proper that in this sacred retreat the songs of the dance hall and variety stage should be brought to the ear and mind? Even when distinguished by enriched harmony and a slower movement, they are entirely out of place and season in a church service, which was not originally intended as an opportunity for the organist to display his skill in playing a "figured bass" or serving up a hash of street melodies. Public worship is a means of grace for the uplifting of the soul toward heavenly things, and *sacred* music is an important factor in this service. But we hold to the opinion that it *should* be sacred, so much so, as to have nothing in common with the dance hall, stage, or street ditty.

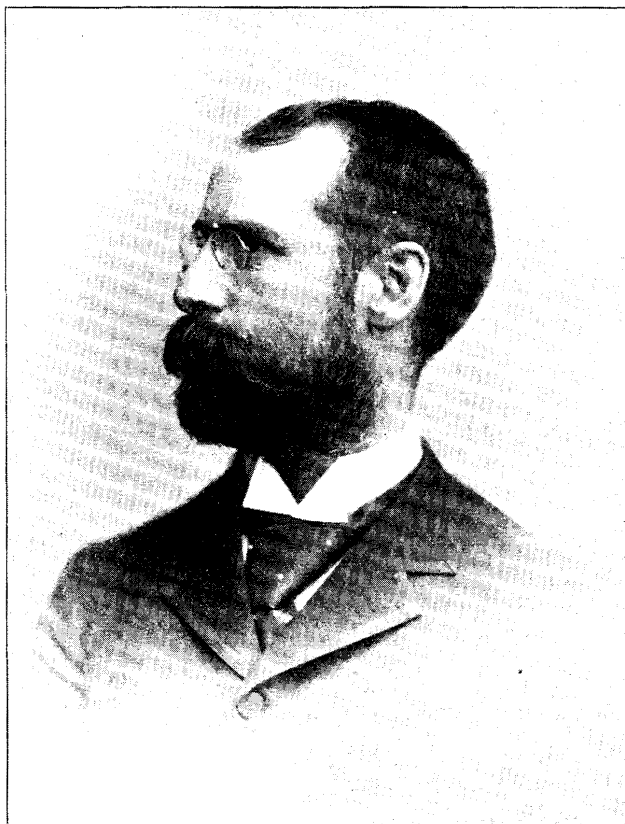
From a musical standpoint, the state of affairs as described by Mr. Carl, is quite as lamentable as the religious feature. The pipe organ is the most dignified and noble of all instruments, and the greatest of composers have contributed rich treasures of harmony for its use. When we pause to consider that Bach, Handel, Mozart, and Mendelssohn, (of the classic German school) have bequeathed us such a glorious array of music entirely adapted to the organ, and then remember what Guilmant, Lemmons, Rheinberger, Buck, and Eddy have done for the modern school, we feel that there is no need for "A Hot Time in the Old Town" as an organ voluntary, nor for any other music of the same class. Association has much to do with our religious emotions. Therefore let us have music in church (both instrumental and vocal) that is associated with the sanctuary, and *not* drawn from the lowest and most debased order of musical composition.—EDITOR.]

P. A. SCHNECKER.

We are pleased to introduce to our readers this month one of the most scholarly musicians of the land. Mr. Schneckers face is an expression of his highly artistic temperament developed under the most favorable circumstances afforded by our great metropolis and by his own native land; for, like many others of our leading musicians, while thoroughly Americanized, he is a native of Germany, where the foundations of his musical culture were laid. In 1865, while yet in his teens, he came to this country, and soon attracting the attention of the Rev. Dr. Muhlenberg, founder of St. Luke's Hospital and one of the foremost and most public-spirited of his generation of clergymen, he was at once introduced to the most scholarly and cultured atmosphere in the city of New York. Dr. Muhlenberg took him into his own home, where he lived during the next six years, and encouraged him in his musical work and education, persuading him to give his time largely to the cultivation of church music, as an organist, director of choirs, and composer. To the inspiration and help of this noble clergyman of broad and

accurate culture, Mr. Schneckers owes very much, not only in the thoroughness and highly artistic character of his musical work, but in the devout churchliness which it all evinces, and his refined taste regarding the details of divine service whether musical or otherwise. It is not surprising that he reveres with deep piety the memory of this early friend.

Mr. Schneckers studies in piano and violin playing were carried on principally in Germany, but he gives the credit for his mastery of the organ and for the main part of his training in harmony, counterpoint, and other branches



of musical science to Mr. Samuel P. Warren, who for many years was the organist of Grace Church in New York City. In 1874 Mr. Schneckers returned to Germany to develop still further his skill in composition and other branches under the guidance of Dr. Oscar Paul, Ernst Richter, and other masters at the Leipzig Conservatory.

Mr. Schneckers has been organist and music director at the West Presbyterian Church since 1872, twenty-five years, under the pastorates of Dr. Hastings, Dr. Paxton, and now Mr. Evans. In January, a testimonial concert was tendered him by his church in honor of his complet-

ing a quarter of a century of distinguished service, at which were present not only the *elite* of that immensely wealthy and aristocratic congregation, but distinguished musical people interested in sacred music. He was assistant organist, from 1870 to 1880, of St. Thomas' Church. He has played at many concerts, organ exhibitions, and other public occasions, but owing to the great demand on his time by pupils and by the best publishers, he has of late years appeared less frequently at such performances.

In his work as organist of a congregation that makes the most imperious musical demands of any Presbyterian church in America, Mr. Schneckers has been eminently successful, as his long term of service indicates. With an appropriation of from eight to twelve thousand dollars a year from the music committee, he has always had the finest quartet choir in the land, paying salaries to single singers exceeding those of many strong and popular clergymen. With such help he has been able to render the most elaborate and difficult music of the highest artistic character. Much of this he has himself written, as he enjoys the composition of sacred music more than any other. With such singers at his command and with the church's desire for only the very best music, many of his compositions are far beyond the ability of average volunteer choirs, but they are highly prized by trained quartets. Despite the early Episcopal influences in his development, Mr. Schneckers' style is somewhat intense and florid. He has large harmonic resources, and his power of melodic invention is very great. He sometimes introduces quite startling harmonic contrasts, which add to the intensity and force of his music. He usually extemporizes his voluntaries, his improvisations partaking of the character of his written compositions, but showing a greater freedom in the development of his themes, and a spontaneity and freshness that elude a writer when he crystallizes his thought upon paper. That he has pleased one of the most fastidious congregations in the world for twenty-five years shows the wealth of his musical resources.

But while sacred music is Mr. Schneckers' chosen and favorite field, he has written and published many secular compositions; piano pieces, secular songs, orchestral numbers, and what not, including many transcriptions for piano. He has also compiled several books of organ music that have been well received.

He has won deserved recognition as a teacher, his pupils including many professional organists and pianists. Although his rates are very high, more pupils apply for instruction than he can possibly find time to teach. It is his power of artistic interpretation which has won him this high standing as an instructor. He is a sight reader of extraordinary fluency and ease, playing the most difficult music at sight not only with accuracy and grace, but with remarkable taste and feeling.

Mr. Schneckers is a gentleman of great geniality and kindness, his cordial and uniformly winning manners endearing him to all who are brought into personal relations with him. While he still speaks German, his fluent English does not betray his nativity either in its syntax or accent. He lives in an elegant home on East Fifty-seventh Street, whose adornment reveals the refined taste of himself and wife.

With an assured position in the musical world, with a steadily growing reputation as a composer of artistic church music, Mr. Schneckers can look forward to the score and more years of musical work before him with complacency and hopefulness, confident that it will be used and appreciated by a rapidly increasing circle of admirers.

Gt. Full.
 { Sw. Full. coup. to Gt.
 Ped. Op. Dia.
 Gt. to Ped.

POSTLUDE.

1558160

FOR FESTIVAL OCCASIONS.

E. L. ASHFORD.

♩ = 144.

Man. Ped. Man.

Sw. Gt. Sw. Gt.

Sw. cresc. cresc. Animato.

Man. Gt. to Ped. off. Ped. Ped. Man

cresc. poco a poco

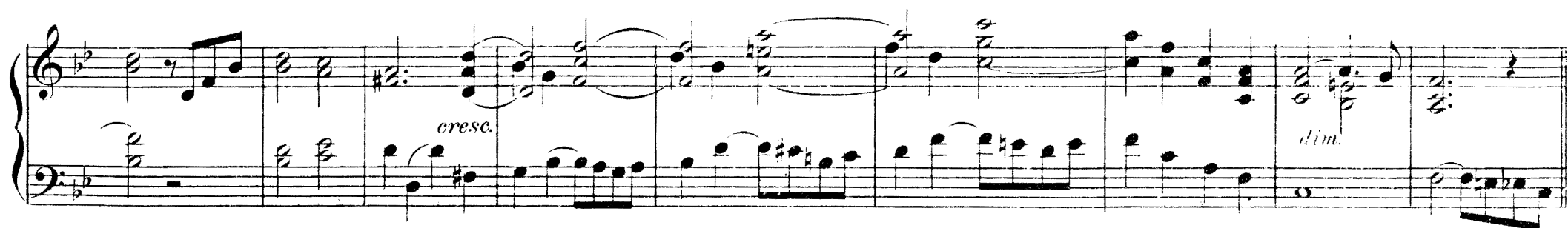
Ped. Ped. Man



First system of musical notation. Treble and bass staves. The bass staff has a *Sw.* marking under a sustained chord. The system concludes with a *Gt to Sw.* marking.



Second system of musical notation. Treble and bass staves. The treble staff has a *Gt.* marking. The system concludes with a *Sw.* marking in the treble and a *Man.* marking in the bass.



Third system of musical notation. Treble and bass staves. The bass staff has a *cresc.* marking. The system concludes with a *dim.* marking in the bass.



Fourth system of musical notation. Treble and bass staves. The treble staff has a *Sw closed.* marking. The system concludes with a *Gt.* marking in the treble and a *Gt to Sw. off.* marking in the bass. There are also *Sw.* and *Sw.* markings in the bass staff.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music consists of chords and melodic lines in both staves.



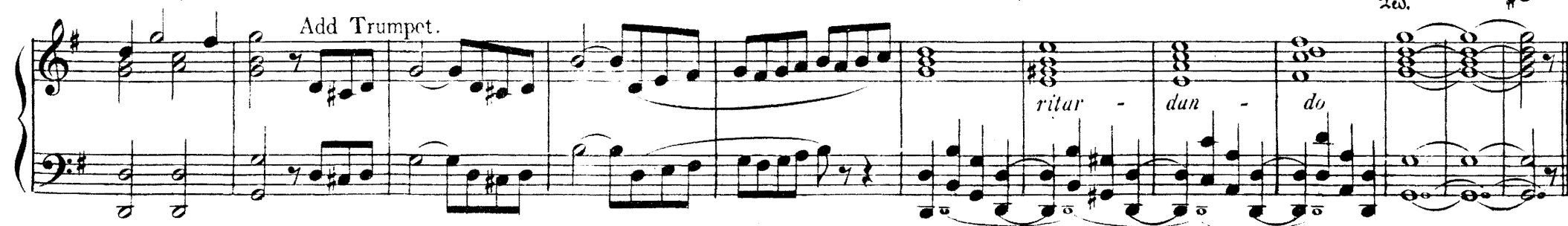
Second system of musical notation. The key signature changes to one flat (B-flat). The music continues with complex chordal textures and melodic fragments.



Third system of musical notation. The key signature changes to one sharp (F-sharp). The music features a guitar part labeled "Gt." and a double bass part labeled "Gt. to Bw.". The notation includes various rhythmic values and accidentals.



Fourth system of musical notation. The key signature changes to two sharps (F-sharp and C-sharp). The music continues with complex chordal textures and melodic fragments.



Fifth system of musical notation. The key signature changes to one sharp (F-sharp). The music includes a trumpet part labeled "Add Trumpet." and a double bass part. The system concludes with the words "ritar - dan - do" written above the notes.

ALEX. GUILMANT.

Andante ♩ = 76.

ALEX. GUILMAN.

Sw. *p* *Il canto ben legato.*

Ed. and Man.

Gt. cresc.

cresc.

Man.

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and a slur. A 'Sw.' (Swell) bracket is placed over the first two measures. The system concludes with a 'dim. e rit.' (diminuendo and ritardando) marking.

Second system of musical notation. Treble and bass staves. Treble staff begins with a 'Gt.' (Great) bracket and a 'podmajw' (pizzicato) marking. The system includes a 'Man.' (Mancetta) marking under the bass staff and a 'cresc.' (crescendo) marking over the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The system includes a 'rit.' (ritardando) marking over the treble staff, a 'dim.' (diminuendo) marking over the treble staff, and a 'Bourdon and Principal off. a tempo' instruction above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The system includes a 'Man.' (Mancetta) marking under the bass staff and a 'pp' (pianissimo) marking over the treble staff.

Gt. Full.
Sw. Full, coupled to Gt.
Ed. Bourdon coup. to Gt.

THE VICTOR'S RETURN.

W. J. AGATE.

$\bullet = 104.$

f *rall.* *a tempo* *Man.*

Ed. *Sw.* *Man.*

p *mf* *cresc.*

Gt. *Ed.* *Man.* *Ed.*



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. A bracket labeled "Sw." (Swell) is placed over the first few measures of the bass staff. The dynamic marking *mf* (mezzo-forte) appears at the end of the system.



Second system of musical notation. The treble staff features a triplet of eighth notes marked with a "3" above it. The tempo markings *rit.* (ritardando) and *a tempo* are present. The bass staff continues the harmonic accompaniment.



Third system of musical notation. The treble staff has a more active melodic line with many sixteenth notes. The dynamic marking *cresc.* (crescendo) is placed above the bass staff. The bass staff provides a steady harmonic accompaniment.



Fourth system of musical notation. The treble staff continues the melodic development. The bass staff features a more complex accompaniment with some sixteenth-note patterns. The system concludes with a final chord in both staves.



The image displays a musical score for the song "The Rose Tree." The score is written for piano and voice, with the piano part in the left hand and the voice part in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into five systems, each with a grand staff (treble and bass clefs) for the piano and a single staff for the voice. The tempo is marked "atempo" at the beginning. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the voice staff. The score ends with a double bar line and a repeat sign.

atempo

ad.

Man.

Sw. mf

Man.

add Trumpet.

mf

cresc.

Gt. f

ad.

Man.

Pomposo.

ff

ad.

(cresc.)

Gt. Diapasons and Gamba.
Sw. Soft 8 and 4ft. stops.
Ed. Bourdon coupled to Swell.

OFFERTOIRE.

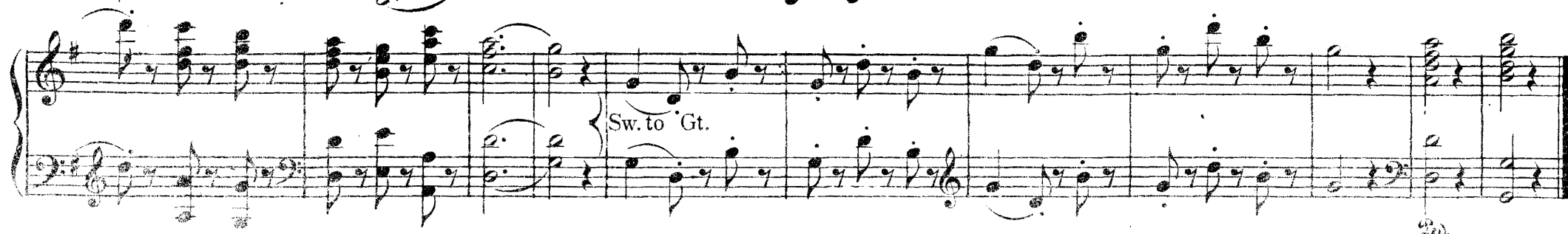
LEFÉBURE WÉLY.

Allegro risoluto $\text{♩} = 132.$

The musical score is written for piano and organ. It consists of four systems of music. The piano part is in treble and bass clef, and the organ part is in treble and bass clef. The tempo is Allegro risoluto, with a quarter note equal to 132 beats per minute. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The organ part is marked with 'Gt. ff' (Great, fortissimo) and 'Man.' (Manual). The piano part is marked with 'Sw. p' (Swell, piano) and 'Man.' (Manual). The score is divided into four systems, each with a piano and organ part. The first system starts with a piano introduction. The second system features a piano melody. The third system features a piano melody. The fourth system features a piano melody. The score ends with a final chord.

Gt. ff
Man.
Sw. p
Man.
p
Gt. ff
Man.

The image displays four staves of musical notation, likely for a guitar and piano accompaniment. The notation is written in treble and bass clefs, with a key signature of one sharp (F#). The first staff includes the markings *Pa.* and *Man.* under the bass line, and *Sw. p* above the treble line. The second staff includes the marking *Gt.* above the treble line and *Sw. p* above the treble line. The third staff includes the marking *f* above the bass line. The fourth staff includes the marking *Gt. ff* above the treble line. The notation features various musical symbols, including notes, rests, and dynamic markings.



Gt. Melodia and St. Dia.
Sw. Salicional and Flute.
Ped. Soft 16ft.

ADAGIO.

J. ANDRÉ.

♩ = 92.

Sw. Gt. Ped. Man. Ped. Man. Man. rall.

Gt. Open Diapason.

{ Sw. Salicional, Dul. and Flute coup. to Gt.

{ Bd. Bourdon.

PASS ME NOT, O GENTLE SAVIOUR.

E. L. ASHFORD.

Melody used by permission of the Author, W. HOWARD DOANE Mus. Doc.

Moderato.

First system of the musical score. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The tempo is marked **Moderato.** The key signature has one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of eighth notes in the left hand and quarter notes in the right hand. Performance markings include *Gt.* above the treble staff, *con anima.* above the melody, and *poco cresc.* above the accompaniment.

Second system of the musical score. The tempo changes to **Andante.** The melody continues with quarter notes and half notes. The accompaniment features a more active bass line with eighth notes. Performance markings include *Sw. a tempo* above the bass staff, *piu lento* above the melody, *dim.* above the melody, and *Bd. ad lib.* below the bass staff.

Third system of the musical score. The melody continues with quarter notes and half notes. The accompaniment features a more active bass line with eighth notes. The system concludes with a final chord in the right hand.

Allegretto.

Fourth system of the musical score. The tempo changes to **Allegretto.** The melody continues with quarter notes and half notes. The accompaniment features a more active bass line with eighth notes. The system concludes with a final chord in the right hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth and thirty-second note patterns in both hands. The key signature has two flats (B-flat and E-flat). The system concludes with a *rall.* (rallentando) marking.

Second system of musical notation. The tempo is marked *Adagio.* The left hand part is labeled "Sw Salicional only." and features a triplet of eighth notes. The right hand part includes markings for *ad lib.*, *rall.*, and *a tempo*. The system ends with a repeat sign.

Third system of musical notation. The left hand continues with a triplet of eighth notes. The right hand features a triplet of eighth notes and is marked *ad lib.* and *rit.* (ritardando). The system concludes with a *still slower.* marking and the entry of the Oboe.

Fourth system of musical notation. The tempo is marked *Moderato.* The left hand part is labeled "Sw." and "add Duland Fl." The right hand part is marked *add Principal.* and includes a guitar part labeled "Gt." indicated by a brace. The system ends with a repeat sign.

Fifth system of musical notation. The left hand part is labeled "Pd." (Piano). The right hand part is marked *Piu Lento.* The system concludes with a final chord and a repeat sign.

Gt. Soft 8' stops.
Tw. Bourdon.

ANDANTE.

CHARLES E. STEPHENS.

 $\text{♩} = 72.$

p
Tw.

Man.

mp
Tw. *Man.*

mf *dim*

1

p *rall.* *a tempo* *Man.*

Man.

mp *Man.* *Man.*

dim. *p* *cresc.* *semplice.* *dim. e rall.* *pp*

Detailed description: This page contains four systems of musical notation for a piano. The first system begins with a first ending bracket labeled '1'. It includes dynamics *p*, *rall.*, *a tempo*, and *Man.*. The second system features *Man.*. The third system includes *mp*, *Man.*, and *Man.*. The fourth system includes *dim.*, *p*, *cresc.*, *semplice.*, *dim. e rall.*, and *pp*. The music is written in treble and bass staves with various note values, rests, and phrasing slurs.

Gt. Melodia, St. Dia. Gamba, and Doppie Flute.
Sw. Clarabella, Flute, and Oboe.
Ed. 16 ft. Bourdon.

POSTLUDE.

Theme by Botier.

Arr by E.L.A.

Andante ♩ = 100.

The musical score is written for four parts: Gt. Melodia (Gt.), Sw. Clarabella (Sw.), and Ed. 16 ft. Bourdon (Ed.). The tempo is Andante (♩ = 100). The score is in 3/4 time and consists of four systems of music. The first system is marked 'Gt. p' and 'Ed.'. The second system is marked 'Ed.'. The third system is marked 'Ed.'. The fourth system is marked 'Sw.' and 'Ed.'. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.



First system of musical notation. The treble staff features a melodic line with triplets and a dynamic marking of *p*. The bass staff provides harmonic support with chords and a melodic line. The system concludes with a *Man.* (Manic) marking and a *Red.* (Reduction) marking.



Second system of musical notation. The treble staff continues the melodic line. The bass staff includes a *rit.* (ritardando) marking and a *Red. ad lib.* (Reduction ad libitum) marking. The system concludes with a *Red.* (Reduction) marking.



Third system of musical notation. The treble staff continues the melodic line. The bass staff provides harmonic support with chords and a melodic line. The system concludes with a *Red.* (Reduction) marking.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff includes a *rit.* (ritardando) marking and a *Red.* (Reduction) marking. The system concludes with a *Red.* (Reduction) marking.

Gt. Viol di Gamba.
Sw. Stopped Dia.
Bourdon.

DEVOTION.

E. M. FLAVELL.

Andante tranquillo ♩ = 44

Sw. *pp* *con moto*.

dim. rit. *ppp* *a tempo*

Sw. add Flute.

Gt. *con moto*.

Man.

agitato cresc.

cresc.

Musical score for "L'Allegretto" by Franz Schubert, measures 1-6. The score is in 3/4 time, key of B-flat major, and features a piano accompaniment. The tempo is marked "L'Allegretto" and the mood is "p tranquillo". The score includes a "rit" (ritardando) marking and a "p" (piano) marking.

Flute off.
atempo
pp rit
Swpp

A handwritten musical score for a piano piece, consisting of two staves: a treble staff (top) and a bass staff (bottom). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into measures by vertical bar lines. The treble staff contains various note values, including eighth and sixteenth notes, as well as rests. The bass staff also contains various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across measures. Dynamic markings include 'p' (piano) and 'f' (forte). The handwriting is in ink on aged paper.

56
Gt. Doppie Flute.
Sw. Aeolina Stopped Dia. and Flute.
Ped. Bourdon.

SUNSET GLOW.

E. L. ASHFORD.

♩ = 44.

Sw.

rit. a tempo

Ped.

Man.

Gt.

Sw.

Ped.

This musical score is for a piano and guitar duo, spanning four systems of music. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: The piano part (left hand) begins with a *Man.* (Mancuso) marking. The guitar part (right hand) features a *Sw.* (Sustained) marking. A *rall.* (rallentando) marking is placed over the guitar part, followed by an *atempo* (ad libitum) section. The system concludes with a *Sw.* marking.

System 2: The guitar part continues with a *Gt.* (Guitar) marking. The piano part includes a *Sw.* marking. The system ends with a *Gt.* marking.

System 3: The piano part starts with a *Sw.* marking. The guitar part has a *Gt.* marking. The system concludes with a *Red.* (Ritardando) marking.

System 4: The piano part begins with a *Gt.* marking. The guitar part has a *Sw.* marking. The system concludes with a *sempre Red.* (sempre ritardando) marking.

Gt. Clarionet or Gamba.
Sw. Soft 8ft stops and Flute.
Ba. Bourdon.

THROUGH THE FOREST.

"Freischütz"

C. M. v. WEBER.

Moderato ♩ = 76.

The musical score is written for piano accompaniment, featuring a treble and bass staff. The key signature is one flat (F major or D minor), and the time signature is 2/4. The tempo is marked 'Moderato' with a quarter note equal to 76 beats per minute. The score is divided into four systems. The first system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic and rhythmic patterns. The third system introduces a new melodic phrase in the treble staff. The fourth system concludes the piece with a final melodic phrase in the treble staff and a sustained bass line. Dynamics include *p* (piano) and *pp* (pianissimo). The score is marked with 'Gt.' (Gt. Clarionet or Gamba) and 'Sw.' (Sw. Soft 8ft stops and Flute).

Gr *p* Sw.

poco rit. *dim.*

{ Sw. Clarabella.
 { W. Soft 16ft.

COMMUNION.

CH. H. RINCK.

Andante ♩ = 72.

Man. *Cres.* *Man.* *Cres.*

Gt. Open Diapason.
Sw. Stopped Dia. Dul. and Gemshorn.
Ed. Bourdon.

MEDITATION.

E. L. ASHFORD.

 $\text{♩} = 92.$

The musical score is written for piano and consists of four systems of music. The first system is in 4/4 time, with a tempo marking of $\text{♩} = 92$. The first staff of the first system is marked with a brace and the instruction "Sw. p". The second staff of the first system is marked with "Man." and "cresc.". The second system is also in 4/4 time, with a "dim." marking on the first staff and "Man." on the second staff. The third system is in 8/8 time, with a "Gt." marking on the first staff and "Ed." on the second staff. The fourth system is in 8/8 time, with a "rall. e dim." marking on the first staff, an "atempo" marking on the second staff, and "Sw." and "Man." markings on the third staff.

Sw. p

Man.

cresc.

Ed.

dim.

Man.

Gt.

Ed.

rall. e dim.

atempo

Sw.

Man.



{Gt. Full.
{Op. Dia.

PROCESSIONAL.

Allegro Maestoso ♩ = 132.

LEFÉBURE WÉLY.



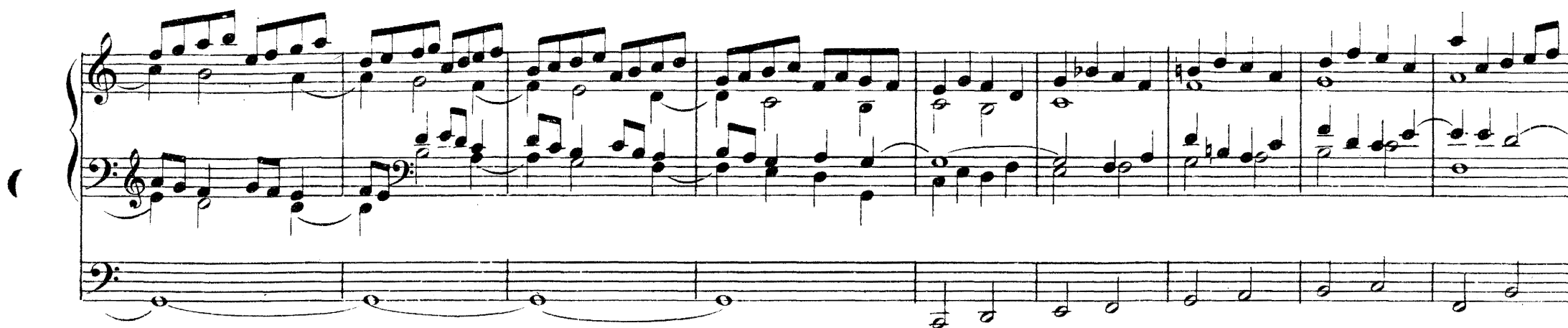
Gt. Dulciana Stopped Dia. and Flute.
Sw. Melodia 16 ft. Bourdon and Flageolet.
T. 16 ft. Bourdon.

OFFERTOIRE.

Moderato ♩ = 88.

CH. GOUNOD.

The musical score is written for guitar and piano. It consists of three systems of staves. The first system has a grand staff for guitar (treble and bass clefs) and a single bass staff for piano. The second system has a grand staff for guitar and a single bass staff for piano. The third system has a grand staff for guitar and a single bass staff for piano. The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, beams, and slurs. The guitar part is marked with a 'p' (piano) dynamic. The piano part is marked with a 'p' (piano) dynamic. The score is for a piece titled 'OFFERTOIRE' by Charles Gounod.



The first system of musical notation consists of three staves. The top two staves are joined by a brace on the left and contain a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The bottom staff is a single bass line with a more rhythmic, dotted pattern.



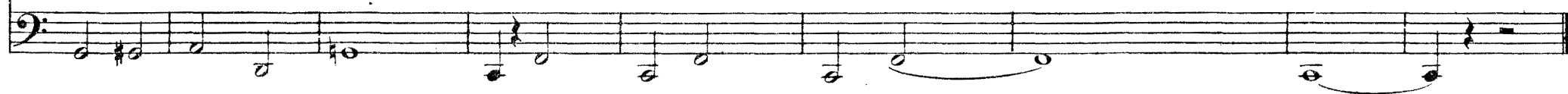
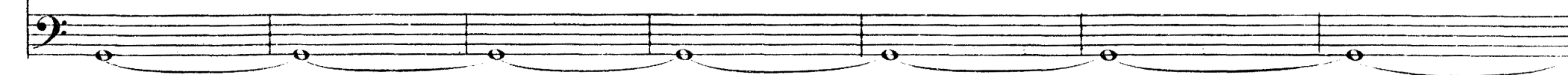
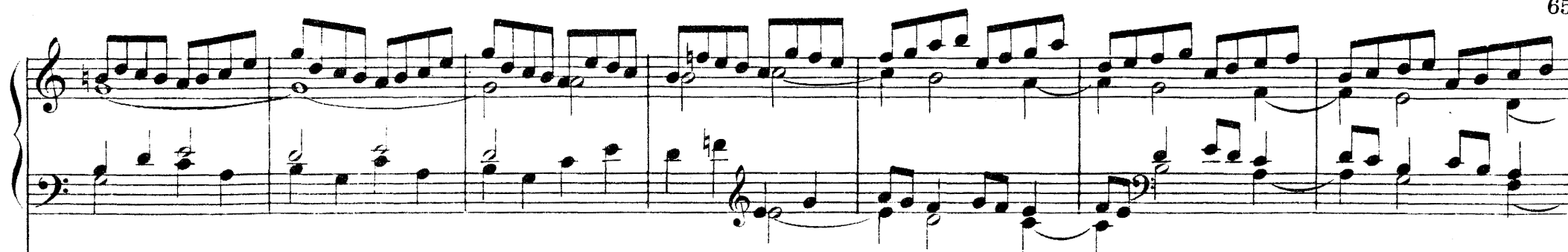
The second system of musical notation also consists of three staves. The top two staves continue the complex melodic line from the first system. The bottom staff continues the rhythmic bass line, featuring some longer note values and rests.



The third system of musical notation consists of three staves. The top two staves continue the melodic line. The bottom staff is marked with a 'Sw.' (Swell) instruction and contains sustained, low-register notes. Below this system, there is an additional empty staff with a few notes at the very bottom of the page.

This musical score is for page 54 and features three systems of music. Each system consists of a grand staff (treble and bass clefs) and a separate bass line. The first system includes a guitar part (Gt.) starting at measure 11 with a piano (*p*) dynamic. The second system continues the piano accompaniment. The third system shows a key signature change to one flat (B-flat major or D minor) starting at measure 21. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: Measures 1-10 (Piano), Measures 11-12 (Gt. *p*), Measures 13-14 (Piano).
System 2: Measures 15-16 (Piano), Measures 17-18 (Piano), Measures 19-20 (Piano).
System 3: Measures 21-22 (Piano, key change), Measures 23-24 (Piano, key change), Measures 25-26 (Piano, key change).



INTERLUDES.

31. C Minor.



32. C Minor.



33. F Minor.



34. F Minor.

35. B \flat Minor.

Ladies' Choir Music.

The following octaves are exactly adapted to this purpose:

		Cents.
2.	The Angels' Song (Christmas trio for ladies' voices),	10
42.	Praise Ye the Lord, - - - E. S. Lorenz (II)	6
55.	At Eventide (trio), - - - E. S. Lorenz (I)	6
63.	Gloria in Extensio, - - - A. R. Gault (II)	6
66.	Bright Star of Hope (duet), - - - Da Costa (II)	6
80.	Nearer, My God, to Thee, - - - E. L. Ashford (II)	10
81.	In Thee I Put My Trust, - - - Gabriel (I)	6
81.	Hear Us, O Father (response), - - - E. H. Bemis (II)	6
83.	Behold the Lamb (duet and chorus), - - - E. S. Lorenz (I)	10
84.	I Cannot Trace the Way (trio), - - - E. S. Lorenz (II)	10

One-fourth off on orders of six or more of any one number.

THE G CLEF CHOIR.

By GEO. E. ROOT and D. B. TOWNER.

A very fine collection of music, both sacred and secular, for ladies' voices. We know of nothing equal to it for general church uses. One hundred and ninety-two pages, large octavo. Price, 50 cents per copy, postpaid.

Male Choir Music.

MANLY PRAISE.

A Collection of Male Choir Music by E. S. LORENZ.

This book is packed with good things, varying from the extremely simple gospel song to the elaborate and strong anthem. Good provision for special occasions of all kinds. We recommend this book without reserve as one of the very best in the market. The book is cloth bound, pocket size, and is sold at 35 cents per copy by mail, or \$3.00 per dozen by express, charges unpaid.

„Evangelische Männerchöre.“

Bearbeitet von Edmund S. Lorenz, ist eine Sammlung neuer und alter Männerchöre für kirchliche Zwecke bestimmt. Sie enthält die beliebtesten Stücke aus dem alten Vaterlande und viele neue den amerikanischen Verhältnissen entsprechenden Compositionen. Das Beste, ob deutsch oder amerikanisch, ist hier zu finden. Wir fühlen, daß wir unseren deutschen Sängern einen großen Gefallen zeigen, indem wir ihnen diese leicht, regen und einflussvollen amerikanischen Männerchöre mit deutschem Texte zur Hand legen. In Weinwandband, 128 Seiten, 50 Cents das Exemplar, portofrei, oder \$5.00 das Duzend, nicht frankiert.

Das beste Buch für Kirchen-Chöre.

„Lob und Ehre.“

Ein neues Buch für Kirchenchöre! Eine Sammlung neuer Chorgesänge für den Gebrauch gemischter Kirchenchöre. Nach englischen Quellen bearbeitet von E. S. Lorenz. Der deutsch-amerikanische Kirchenchor hat nach und nach den rechten Weg, d. h. die rechte Mittelstraße, gefunden. In der Herausgabe von „Lob und Ehre“ wurde dieser Gedanke vorzüglich berücksichtigt, und wurde die 24 bekannten und berühmten Mitarbeiter erhält diese Sammlung die so allgemein gewünschte Abwechslung. Dieses Buch enthält 144 Seiten, fünfzig verschiedene Lieder, in welchem ebenfalls die verschiedenen kirchlichen Feste berücksichtigt werden. Das Buch ist stark gebunden. — Preise: **Echibanb:** Einzelnes Exemplar, portofrei, \$1.00; das Duzend, nicht frankiert, \$9.00. — **Einwandband:** Einzelnes Exemplar, portofrei, \$1.25; das Duzend, nicht frankiert, \$10.50. — Wenn Sie dieses Chorbuch untersuchen wollen, erbitten wir uns, Ihnen ein Exemplar zur Probe frankiert zuzusenden; wenn Sie es einfließen, können Sie es mit den anderen am Duzendpreis bezahlen, oder Sie können es in gutem Zustand binnen dreißig Tagen frankiert retournieren. — Während den letzten elf Monaten sind drei Auflagen dieses Buches erschienen!

LIST OF SHEET MUSIC.

SACRED.

	Cents.
Oh, Sing Unto the Lord (solo and quartet, with organ accompaniment), - - - G. C. Knappel	60
One Day Nearer Home (solo for soprano or tenor), - - - J. P. Vance	30
Haste to the Mount of the Lord (solo), - - - N. K. Griggs	30
He Leads Aright (mezzo soprano or baritone solo), - - - Franz Schubert	35
As the Light of the Morning (missionary solo and chorus), - - - E. S. Lorenz	25
Shall Run or Righteousness Rule (solo and quartet), - - - E. S. Lorenz	25
What Easter Bells Say (solo for Easter), - - - E. S. Lorenz	35
The Return (solo for soprano or tenor), - - - W. J. Baltzell	60
Why So Far From Thee (soprano solo), - - - H. P. Danks	35
My Savior (soprano solo), - - - H. P. Danks	35
Sabbath Bells are Calling (duet for soprano and alto), - - - Karl Wilhelm Kern	35
Ever With Thee (solo, duet, and quartet), - - - Mendelssohn	35
Abide With Me (solo, soprano or tenor, alto or bass), - - - E. L. Ashford	50
I Would Not Live Away (solo for soprano or tenor and quartet), - - - H. P. Danks	60
When Shadows Gather (mezzo soprano or baritone solo), - - - J. A. Parks	40
Just As I Am (duet for soprano and tenor), - - - Chas. H. Gabriel	40
When I Survey the Wondrous Cross (mezzo soprano or baritone), - - - E. S. Lorenz	40
Jesus, Lover of My Soul (soprano or tenor solo), - - - E. L. Ashford	40
Just As I Am (contralto or baritone solo), - - - E. L. Ashford	40

SECULAR.

Vesper Cradle Song (solo), - - - N. K. Griggs	30
Bells o' the Bonny Blue (quartet), - - - N. K. Griggs	35
Shadowtown (soprano obligato and quartet), - - - N. K. Griggs	30
When the Sun Go Down (solo and chorus), - - - N. K. Griggs	60
On the River (soprano and tenor duet), - - - N. K. Griggs	30
Aunt Dinah's Hymn (solo and chorus), - - - N. K. Griggs	35
Blind Man's Buff (solo), - - - J. P. Vance	50
The Bugle Song (solo, with cornet obligato), - - - J. P. Vance	50
The Home of My Childhood (solo and chorus), - - - Dr. F. J. Robertson	35
Mammy's Hushaby (solo and chorus), - - - J. A. Parks	30

Half off on this sheet music to organists, choir leaders, and music teachers.

PARKS'S QUARTET BOOKS.

FOR MIXED VOICES.

CONCERTS AND QUARTETS. (Secular.) Without doubt the finest collection of mixed quartets issued in years. It is a book that will be welcomed by all lovers of good "singable" music. Contains selections suitable for graduating exercises, Independence Day, Decoration Day, and in no other book is there to be found such an array of first-class humorous compositions.

SACRED QUARTETS. While especially appropriate to the use of quartets who desire something full of pleasing, taking music, easily learned and rendered, it can be made quite as effective with chorus or choir, and we can recommend it heartily as a practical and useful book for the average choir, whether quartet or chorus.

FOR MALE VOICES.

CONCERT QUARTETS. (Secular.) Filled from cover to cover with the kind of music you are looking for—pieces that can be easily learned, and yet give brilliant effects and win the average audience. It has many humorous "skits" that will prove very "catchy" for encores at concerts. A really first-class book of the popular type.

SACRED QUARTETS. Full of fine new music and new arrangements of old favorites, and will be very satisfactory to any male choir. We can recommend it very highly. The music averages a little easier than our "Manly Praise."

These books are printed on good paper, with large, clear type. That the editor is J. A. Parks will attract many who have learned to prize his music. Uniform price, 50 cents per copy; five copies, \$2.00; per dozen, \$5.50. A sample of each of the four sent postpaid for \$1.50.

AN IMMENSE SUCCESS.

The Organist.

A BI-MONTHLY JOURNAL DEVOTED TO THE ORGAN.

Edited by E. L. ASHFORD. Assisted by E. S. LORENZ.

This journal now appears every two months in regular sheet-music size, but oblong in form, and contains thirty-two pages each issue. It is printed on good, strong paper, in beautiful, legible type, and in every way in fine mechanical shape.

The music consists of the choicest writings of French, German, and English organ-music composers, such as Battman, André, Tritant, Leybach, Guilman, Rinck, Scotson Clark, and many others, with such ample additions from the best American composers as makes the periodical not only the richest supply of organ music possible, but also strictly up-to-date, and American. Mrs. Ashford, of course, enriches its pages with her own compositions to a considerable extent, and so assures all lovers of her music that the American side of the new journal will be rich with beautiful and available music. With many years of experience as church organist, Mrs. Ashford knows the needs of the average church organist, and has at her disposal the best music in the world to meet them.

The music is given on two staves, with *ad libitum* pedal notes, indicated. Time, expression, and registration are carefully marked. The requirements of both pipe and read organs are fully met. A limited amount of reading matter—hints and suggestions that are helpful—are furnished by the editor and others.

SUBSCRIPTION PRICE: \$1.50 per year. Single numbers, 35 cents per copy. Four successive numbers \$1.00.

No free samples sent.

We will send a copy for examination, to be returned unsold in original packing tube, postpaid, if not accepted, and subscription not sent within thirty days.

The organ music which has appeared during the last year in the ORGANIST is now reissued in a permanent book form.

ASHFORD'S ORGAN VOLUNTARIES NO. 1.

This book is beautifully printed on good paper and handsomely bound in cloth. It contains seventy-seven longer and shorter pieces by 24 authors, American, German, English, French, and Italian. As it appeared in the ORGANIST from quarter to quarter it was enthusiastically received and commended by musicians of the highest standing.

Price, \$1.50 per copy, postpaid.

HANDSOMEST! SIMPLEST! BEST!

The Bartley Open Book Holder.

HOLDS ALL BOOKS OPEN!

Few music books are so pliantly bound that they will lie absolutely flat on the music rack. Great chagrin and mortification—not to speak of ill temper expressed more or less *sotto voce*—may be prevented by this capital device, which we heartily recommend.

Prices: Nickel, 15 cents, 2 for 25 cents; Nickel Ornamented, 50 cents; Sterling Silver, \$2.00. Address

LORENZ & CO., Dayton, Ohio.

ANTHEM BOOKS AND OTHER CHOIR SUPPLIES.



THE BEST VOLUNTEER CHOIRS USE THEM!

The Anthem King.

Edited by E. S. Lorenz, assisted by a corps of over thirty contributors, among whom are about all the leading popular anthem writers of the country. The book is notable for three reasons:

1. ITS VARIETY OF STYLE.

It is not the product of a single mind, but of many minds, each of which has its own beauty of style and turn of thought. In this particular, this book excels all other current collections of anthems.

2. ITS PRACTICAL AVAILABILITY.

The book has been made along practical lines, the actual needs of choirs and churches being constantly considered. Here is special music for the great days of the year and for particular occasions; easy music for times when rehearsals cannot be had; appropriate music for special forms of work; responses after prayer and benediction; male choir numbers and an occasional piece for ladies' voices; music for choruses, or for quartets, just as the passing need requires. Certainly a more practical and available book has not been issued.

3. ITS LOW PRICE.

Where else can you get seventy-five choir pieces, by over thirty of the best writers of the country, for so little money? There isn't a dollar anthem book issued that has as much music as this. Other houses would charge \$1.00 per copy, give the choir leader or organist a confidential cut, and make more money; but we make the discount when we fix the price, and cannot allow anything further. Our books are the cheapest without the alluring discount, for they cost only 60 cents per copy by mail, postpaid, or \$6.00 per dozen by express, charges not paid.

The book will have 208 pages, large octavo; will be printed on good paper and bound in a flexible yet strong manner.

The Anthem Prize.

Edited by E. S. Lorenz. This new collection of anthems is undoubtedly the finest that has ever appeared. A few of its striking points are:

1. *The large variety of authors.* No less than thirty-five authors represented by their best and most popular compositions, ranging in style from the charmingly popular to the classically severe.

2. *The large amount of music.* By our typographical arrangement we are able to present one-third to one-half more music than in any other books of the same size. Organ scores, however, are given when they add to the effectiveness of the music.

3. *The great beauty of the music.* As the title indicates, these anthems were selected from an immense amount of manuscript, sent in to compete for the large prizes we offered for the best music. This volume contains

THE FIRST-PRIZE ANTHEMS,

by Mrs. E. L. Ashford and Prof. J. A. Parks, and a large number of other compositions which took honors in the contest.

4. *The exceedingly low price.* Books containing only one-third as much music by authors of less repute than many who contributed to

this book are sold at \$1.00, or \$10.00 per dozen. We cut that price nearly in two, offering our book at 60 cents per copy, postpaid, or \$6.00 per dozen, by express.

"THE ANTHEM PRIZE" contains 192 pages, large octavo, printed on good paper, strongly bound in boards with cloth back.

Small Easy-Anthem Book.

FESTAL ANTHEMS. Seventh thousand now ready. "FESTAL ANTHEMS" has proved exceedingly popular. Excellent for Sunday-school choirs for special occasions. 64 pages, manilla cover, 25 cents per copy, postpaid; \$2.20 per dozen, postpaid.

The Young People's Choir.

A BOOK OF EASY ANTHEMS.

Prepared by Rev. W. F. McCauley, assisted by Dr. W. H. Doane and Charles H. Gabriel.

A Young People's Choir will be a help in Young People's Society meetings, provided the choir-book used (1) contains matter along the various lines of the society work; (2) has music both feasible and meritorious, embracing a wide range of authorship representing both past and present; (3) consults brevity rather than length in the selections; (4) is well provided with compositions suitable for solos and quartets; (5) has departments for male and also for female voices; and (6) is supplied with convention choruses suitable for large choirs. Such a book will of course be exactly adapted also to general church choirs. All these wants are met in the YOUNG PEOPLE'S CHOIR, at a price that should put the book within reach of all.

The book contains 76 pieces in 144 pages, large octavo size.

Price, 50 cents a copy, postpaid; \$5.00 a dozen, by express, charges unpaid.

The Gloria.

Fourth edition now ready. Edited by E. S. Lorenz, assisted by over thirty of the most popular anthem writers. "THE GLORIA" contains a magnificent collection of music, comprising great variety of style and subject, making it a veritable mine of riches for all regular and special church services. It has been used by many large and well-trained choirs with great success and delight. It contains a high, but not difficult, grade of music. By using organ score only when really needed, the editor has been able to make place for from fifty to one hundred per cent. more music than the average choir-book of like size and double the price. The various festal seasons of the year, such as Thanksgiving, Christmas, Easter, etc., are fully provided for. The music is intended mainly for chorus work, but has also some solos, duets, and quartets, for male and female voices.

192 pages, large octavo, board binding. 60 cents per copy, postpaid; \$6.00 per dozen, by express, charges not paid.

On receipt of 11 cents per copy, for postage, a sample of each of the foregoing anthem books will be sent for examination; to be returned, postpaid, in good condition, if not adopted; if adopted, to be paid for at dozen rate.

IS YOUR CHOIR UP TO DATE?

Does It Need New Inspiration?

Does It Need a New Start?

Does It Want First-Class New Music for Little Money?

THEN BE SURE TO TRY

THE CHOIR LEADER.

The King of Choir Journals.

An Anthem for Every Sunday.

Twenty to Thirty Pages of Music in Each Issue.

EDITED BY E. S. LORENZ,
ASSISTED BY E. L. ASHFORD.

The strongest, fullest, most attractive, most varied, most complete, and cheapest choir serial in the world! That's a large contract, but the Choir Leader carries it out. Ask the two thousand aggressive choirs that use it.

ITS POINTS:

1. Its contributors include the best anthem writers for chorus choirs in the country. Over fifty composers have been represented in its pages up to the present time. These include such writers as Emerson, Schaecker, Ashford, Ogden, Doane, Blumenschein, Parks, McPhail, Palmer, Bierly, O'Kane, Shucy, Towne, Townner,—indeed, almost every notable name in the catalogue of American writers, while many of the standard authors have received consideration.

2. It is edited with a view to supplying the needs of volunteer chorus choirs, although many quartet choirs use it with great satisfaction.

3. It ranges in grade from the simple to the moderately difficult.

4. It supplies fifty per cent. more music than any other anthem journal or book at the same price. It contains from twenty to thirty pages of music in each issue.

5. It furnishes the best music issued for special occasions, providing richly for all these needs.

6. Its reading matter is full of helpfulness and interest, bearing directly on choir work.

7. It has one objection in common with other serials and octavo music: the numbers get lost and worn out. We meet this objection fully by furnishing with each regular subscription a SUBSTANTIAL BINDER FREE.

SUBSCRIPTION RATES.

One subscription, 75 cents; 5 to 9 subscriptions, all to one address, 60 cents each; 10 or more subscriptions, all to one address, 50 cents each. No discounts on these rates. Binders sent free on receipt of the cash.